



# THE THEATRES

## THIS WEEK AT

### THE THEATRES

#### SALT LAKE THEATRE.

"Alphonse and Gaston," all week.

GRAND THEATRE. — Monday, Tuesday, Wednesday and matinee, "A Foxy Tramp;" Thursday, Friday, Saturday and matinee, "The Tide of Life."

THE FIELD of legerdemain has just about been harvested in this country, probably for the very worthy reason that inventive genius has conceived and put into execution every possible illusion that can be worked before an audience of American people on the stage of an ordinary American theatre. No matter how clever the performer, he has to depend upon those old-time tricks with the rabbits, the dollars, the rings and silk hats. So it was with Hermann's performances at the Salt Lake theatre yesterday. This man can never be as great as his uncle, father, namesake, grandfather or whatever the original Hermann was to him. He went over the same old lot of mysterious passes and performed the same tricks we saw fifteen years ago. But, at the same time, he does about as well as any of the present day magicians. There is scarcely one who could give a more satisfying entertainment in this line. The only trouble is that it's much like a circus—see one, you've seen them all. Hermann has one great illusion on his programme. That is the one in which he suspends the body of a woman, apparently, in mid-air, passing a hoop completely around the body to prove the absence of wires and supports.

As a relief to the black art part of the show, there is a musical team which does splendid work.

There was a fair turnout at the matinee yesterday and a larger house last night.

The New York Telegraph some days ago had the following:

If Orestes U. Bean gets his way Broadway is soon to have the treat of a genuine Mormon drama, one upholding the Brigham Young doctrines, staged with the approval of the Utah elders and backed by Salt Lake City capital.

As a theatrical magnate, or in any other capacity, Mr. Bean has been

to give the play a New York hearing. The metropolitan public up to the time of going to press had failed to clamor for the offering, and so far as could be learned, the western man did not conclude arrangements with any local manager for looking after the business end of the play.

"Corlanton" received enthusiastic notices in Kansas City. The following is from the Star:

One need not have studied Aztec mythology to appreciate much that is beautiful in "Corlanton," the romantic tragedy which began last night an engagement of one week at the Willis Wood theatre. It is not necessary even to know much about the Book of Mormon, from which came the basic material for the play, any more than it is essential that one's sympathies should lean toward that faith. "Corlanton" is no proselyting scheme; it is a Christian play, teaching a lesson in Christianity which the whole world might do well to learn; a play which, while far from perfect and still in the process of addition and elimination, will live long in the minds of those who heard the lofty sentiments expressed in the reading of its lines. "Corlanton" is not at all in the same school with "Vladimir" or the "Sign of the Cross," however much the careless observer may so imagine. "Corlanton" is a novelty, because never has there been seen on the American stage a play dealing with the traditions of the Aztec race, that people whose history is well-nigh lost in the mists of the past, but whose civilization was such that evidences of it are to be found today in Yucatan and northern South America.

There is no reason why a good play, romantic tragedy or whatever school, should not come out of Utah, a country whose history abounds with romance and tragedy. The Mormons have never gained great distinction in the fields of art. Their contributions to the world's literature, music and architecture have been scant, but they have been ample to satisfy the Mormon people. Probably nothing done in the past by a member of that much misunderstood church has served, or will serve, so well to draw to them the attention and admiration of the thinking public. In "Corlanton" Mr. Bean has displayed the workings of a scholarly mind, however lacking it may be in the ability to provide a play whose continuity of purpose shall remain always apparent. In the exploitation of his holy theme the Mormon school teacher found himself far ahead from the mysteries of stagecraft; he forgot, if he ever knew, that latter-day theatre-goers demand action—action which shall keep before them always the plot and the purpose of the play. But, aside from this fault, the play is acceptable in many ways and will become more so as time goes on and its promoters have had the time to make improvements and alterations. There is not an indelicate line in it or one which might by any stretch of the imagination offend the religious feelings of Protestant or Catholic. In fact, about the only objection urged against it at any time was from the Mormons themselves, and that prompted by much the same sentiment, doubtless,

as might actuate the deeply sensitive of any particular faith, and which has been seen in this country and in France with respect to the "Passion" play.

Miss Margaret May, the star of "Winchester," Edward McWade's successful war drama, and a southern girl, tells the following story of a negro baptizing in Virginia. An old negro preacher did the honors, and the candidate for baptism was a coal black negro woman. The preacher led his victim far out into the stream, where she could be thoroughly immersed, and at the auspicious moment he cried in a loud voice: "Be stiddy, 'sister, be stiddy, and you'll cum up whitah den snow!" "Oh, parson," she exclaimed, "dat's askin' too much; a cream col'ou'll do."

Directly he returned from Europe last month, Richard Mansfield sent for a well known player to consult about a part in his production of "Julius Caesar." The man happened to be decidedly self-appreciative.

"Good morning," said Mansfield, as his caller entered. "You know, I'm preparing 'Julius Caesar.' I've a cap-

ital part for you. But before we go into details as to that let me know your salary." As he said this he turned to his desk to adjust some memoranda.

"Four hundred dollars," said his caller.

Mansfield continued his work, with his back turned, but replied, pleasantly, "You will please shut the door when you go out, won't you?"

That William Collier was not wholly at his ease Thursday evening last on the occasion of his debut with the Weberfelds was the opinion of several of the reviewers, one of whom laid the comedian's nervousness to an impromptu remark of Lillian Russell's. In a scene-a-deux for her and Collier, the latter unconsciously cleared his

"The Tide of Life," the powerful melodrama which will be at the Grand theatre Oct. 8, 10 and 11, was one of the theatrical sensations of New York this season. It has all the elements that make a play popular. There are some of the most startling situations ever seen on the stage, all growing naturally out of the plot, and drawing forth tempests of applause by their original nature. Imagine a man jumping from a second-story window and grasping a "live wire" in his flight. Think what would happen to him. You see this incident in "The Tide of Life," and as the man, who is the villain, of course, hangs to the wire high above the stage, the vivid lightning flashes on his cracking of the electricity envelops him, and he is the center of a hurley-burley of terrible blue flame. Abram & Smith, the managers of the play, spent a good deal of time, ingenuity and money to perfect this climax, and they may congratulate themselves on showing their patrons something they have never seen before. The situation is a tremendous one. Another climax is where a young girl jumps from a high bank upon the top of a fast moving freight train so that she may reach a certain place in time to prevent a murder. Every inch of the scenery is new, and the machinery and dynamo for the electrical effects are all carried by the company.

#### SMALL TALK.

Frank M. Eldredge is business manager for Edie Elshier this season.

New York managers are predicting that the musical comedy is sadly on

Walsh by Stanislaus Stange has at last been named. It will be called "The Daughter of Hamlet." Although based on Shakespeare's Salambo, Mr. Stange has practically evolved an original play, having introduced several characters which do not appear in the French classic and made many radical departures from its story.

A new musical comedy with the title, "The Girl Trust," will be presented for the first time in New York in November. The piece was written by D. O'Brien and F. K. Hennessey of Chicago. E. E. Rice will stage it.

George H. Primrose will have an all star minstrel organization next year, playing the high grade theatres, and has secured James H. Decker as his general manager.

The Never Treat club has been organized among the people playing "Under Southern Skies." Is this a fresh attempt to elevate the stage?

Lulu Glaeser opened her second starring tour under Fred C. Whitney's management at the Victoria theatre, New York, on Sept. 22. She sang the title role in Stange & Edwards' "Dolly Varden," which ran all last winter at the Herald Square.

"Captain Molly" is a "frost" at the New York Manhattan theatre, and so it is declared null and void, giving way to Minnie Dupree in "A Rose o' Plymouth Town" at that house.

The tour of Herbert Kelcey and Edie Shannon in "Sherlock Holmes," under the direction of David V. Arthur, has thus far proved the most successful since their first appearance as joint stars. The role of the great detective of fiction is said by critics to be the best suited to Mr. Kelcey of any he has ever played.

#### LYRICS.

American policy in the Philippines is to be satirized in a new comic opera to be brought out shortly in London.

According to a German investigator the largest proportion of men's voices in Russia are bass; in Italy, tenor; in Germany, baritone. Asiatians sing with a nasal twang or a noticeable tremolo. Among a tribe of Hottentots tenor voices are found, while a Chinaman can't sing a true chest tone.

Tomorrow night at the tabernacle the choir and Emma Lucy Gates give a grand concert. This will be the farewell appearance of Miss Gates prior to her departure for New York to take a three years' course, which will, it is hoped by her friends, result in her entering the field of grand opera.

The first regimental band makes its initial appearance in concert tonight at the Grand. Director Christensen promises a programme of more than usual merit. A feature of the same will be a solo by Mrs. Edwards.

At the First Presbyterian church today Mrs. A. D. Melvin of Washington, D. C., will sing "There is a Green Hill Far Away," with violin obligato by Mr. Skelton.

Mme. Calve is to marry the lover of her youth, Henri Cain, poet and artist. She will leave the stage. All according to the Chicago American.

Mme. Melba has abandoned her tour through the country to sing with the Maurice Grau Opera company after her return from Australia in February. She will appear ten times in New York and on the road tour. The following season is also to be spent by Mme. Melba in this country. She is to make a long concert tour in a private car, visiting nearly all the cities of the country.

The New York Concert-Goer speaks of a former resident of Salt Lake as follows: "Mr. Eugene C. Hefley, who will open a piano studio at 707 Carnegie hall, New York, during the coming month, does so at the suggestion of Mr. Edward MacDowell, who warmly commends his method of instruction. Mr. Hefley studied with Xavier Scharenka in Berlin for several years and on returning to America located in Pittsburgh, Pa. The programme of a farewell concert given by Mr. Hefley on Sept. 18 was especially interesting inasmuch as it contained the

throat while she was speaking. She stopped, looked squarely at him, and said: "Mr. Collier, if you must cough, please do so in your own lines." The rebuke, although quiet in keeping with the general manner of the Weber & Fields drollery, is said to have upset the debutant for the balance of the performance.

During the recent engagement of Mr. and Mrs. Edwin Milton Royle in St. Louis there was a most unexpected interruption to the play of "Captain Impudence." "Loyalty," says Lauretta Bagg in the play, "Ugh! What is love?" Royle had just repeated the question "What is love?" when a lusty infant in the balcony let out a strenuous yawn that scraped bits of the fresco off the ceiling. With the instinct of self-preservation, the actor raised his hand toward the baby and said, "That's love! let it go at that." The audience laughed until they cried.

The new play written for Blanche



Illustration of a stage scene with several actors.

names of only three foreign composers, the greater part being devoted to the works of such well known Americans as Edward MacDowell, the Nevins and A. M. Forster.

The Anderson-Lamson quartette has reorganized at the Lamson trio.

There will be a concert given in the Westminster Presbyterian church on Thursday evening at 8 o'clock.

Judged By the Sample.

Stories concerning the rivalry between Chicago and St. Louis evidently will

never grow old. The latest concern is a visit which Alderman Michael Kennel, "Hinky Dink," recently paid to St. Louis. He wished to talk to a friend who lives in the suburbs of the Missouri city, and as he had a dime in his pocket for change he called up over the telephone. He talked but a few minutes, and then asked the central operator how much he must deposit for the call.

"Fifty cents, please," was the answer. In a most confident voice.

"Fifty cents," gasped the alderman. "What do you take me for? A man with coin to burn? Why, in Chicago I can call up ladies for 10 cents."

"Perhaps so," was the answer, still framed in the most unflinching tone, "but that's within the city limits, you know."

# GRAND THEATRE

JONES & HAMMER, Mgrs.

PRICES: Night, 25c, 50c, 75c. Matinee, 25c.

Three Nights, Beginning Monday, Oct. 6

School Matinee Wednesday at 3 p. m.

The Comedy Dramatic Success

# A FOXY TRAMP

By NELSON LEWIS

If You Can't Laugh Don't Come

An Excellent Company of Players. Novel Specialties

Seats now on sale

# GRAND THEATRE

JONES & HAMMER, Mgrs.

PRICES: Night, 25c, 50c, 75c. Matinee, 25c.

Three Nights, Starting Thursday, Oct. 9

MATINEE SATURDAY at 2:15 P. M.

Abram & Smith present their

Realistic Melo-Drama

# THE TIDE OF LIFE

with Special Scenery and Thrilling Climaxes and a Competent Cast.

Seats on Sale Tuesday, October 7th



MAXINE MITCHELL, With the Tide of Life Co.



MARSHALL AND ERVIN, WITH "A FOXY TRAMP."

heretofore unknown to local fame. A few days ago he came out of the west, and yesterday he called upon such managers as Klaw & Erlanger and Wagener & Kemper, presenting his unique proposition.

"Corlanton" is the name of the play in which Bean is interested. This is the piece in which Joseph Haworth began a starring tour a few weeks ago in Salt Lake City. Being based upon the Book of Mormon, and intended to further its doctrines, the Utah elders have most generously backed the production, having told Bean to spare no expense.

Bean, however, has come to the conclusion that no matter how shrewd the Mormons may be in other business matters, when it comes to promoting a theatrical attraction, their address should be the mines, and he has come to New York seeking to interest some one of the better known theatrical firms in its direction.

"We have the capital," said Mr. Bean yesterday, "but we lack the experience in this line of work. Directing the tour of a theatrical attraction we have found to be something besides child's play."

Incidentally, Mr. Bean would be glad

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"Good morning," said Mansfield, as his caller entered. "You know, I'm preparing 'Julius Caesar.' I've a cap-

All of the best incidents—the most humorous ones—have been incorporated in the new musical farce, and Alphonse and Gaston will be seen at their worst so far as they are concerned and at their best from the point of view of the public. If Alphonse and Gaston in print have made people laugh, they should make people shout when invested with the rich humor, the unctious and comic abilities of two competent comedians, when they are thrown together in the center of a story which has all the brightest cleverness, lively dialogue and wit of the best farce writers.

It is said that Frank Tannehill, who has written many successful plays, has evolved a humorous plot from the picture story of "Alphonse and Gaston," and in interest his play has been greatly enhanced by the introduction of much music, good ensemble numbers, solos and choruses, composed by the well known song writers, Ben M. Jerome and Harry Von Tilzer.

The company which will appear in "Alphonse and Gaston" numbers forty—ten principals and thirty in the chorus. All of the principals have been identified with farce comedy and musical comedy and are in touch with the quick, vivacious and rapid action necessary to make a play of this kind a success. Some of them have excellent voices, so that the musical numbers will be well rendered. This new musical farce—which is not to be confused with the average farce comedy, where noise is interpreted for humor—is a high class production and may be compared with the best farces and musical comedies that have been produced within the past few years. It is a bright and humorous play, with catchy music, handsomely costumed and interpreted by a first-class company of comedians.

"A Foxy Tramp" is the offering at the Grand theatre for the first three nights of this week. The new stage hero given us in Nelson Lewis' play forms the basis of the comedy drama. From all accounts he offers a new and sterling character to the stage and has proven the truth of the old adage that "clothes do not make the man." Its success is not a fact that will pass away, but, judging from the business of the organization since its opening, nothing is liable to cut away its supports or rend it asunder. The piece is described as a comedy drama, although the comedy at times is softened by pathos and there is a vein of heart interest that carries with it an affection born only of kindness. There are many pretty episodes that will appeal strongly to parents and teach a lesson to boys inclined to be bad. Don't miss "A Foxy Tramp" when it comes to the Grand theatre. School matinee Wednesday at 3 p. m.

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